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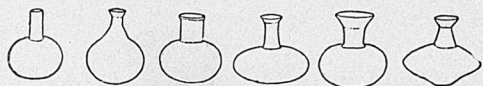


FIG. 102. A SCALE OF BOTTLE-FORMS



FIG. 103. FORMS OF TRIPOD SUPPORTS

THE POTTERY OF THE AMERICAN INDIANS

BY W. J. HOFFMAN, M. D.

Illustrated from specimens in the National Museum.

V.—WATER-BOTTLES AND DOUBLE VESSELS

SOME of the most interesting examples of ceramic ware thus far recovered from the mounds and burial-places of the Mississippi valley, consist of a type of full-bodied, high or long-necked vessels, usually designated as water-bottles. Strange as it may seem, this type appears to be restricted, almost exclusively, to this particular region; and although

the Pueblo Indians, generally, produce annually vast quantities of pottery, it is but seldom that specimens of this particular shape are met with, varieties of which are indicated in the series shown in

fig. 102. They have been found, however, throughout Mexico, Central and South America; and they approach in grace of form the highest classic type characteristic of the countries bordering on the northern and eastern shores of the Mediterranean, and in Cyprus, as shown in the treasures unearthed by Schliemann, di Cesnola and other recent grave-explorers.

Some of these vessels, in fact the greater number, are round-bottomed or perhaps slightly flattened, though various forms of tripods and other bases occur, some or-

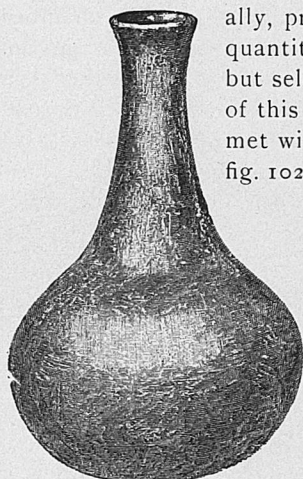


FIG. 105. AN ANCIENT BOTTLE: TENNESSEE

ordinary varieties being indicated in figure 103. The feet are of various shapes and are attached to ordinary forms of vessels as well as bottles, so as to suggest that they were super-added features rather recently acquired; it is not denied however, that in pre-Columbian times legs were probably attached to vessels, such as would result from the need of appliances for steadying these utensils in boiling or baking. The manufacture of life-forms, such as bird-vases, would also suggest the tripod, as the feet and tail would give three supports, and

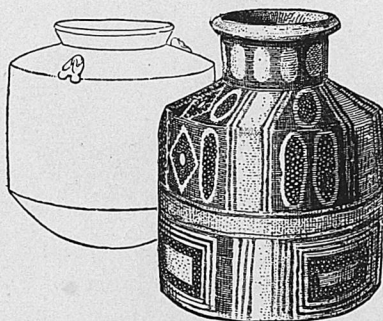


FIG. 104. A CHIRIQUI BOTTLE AND ITS PROTOTYPE

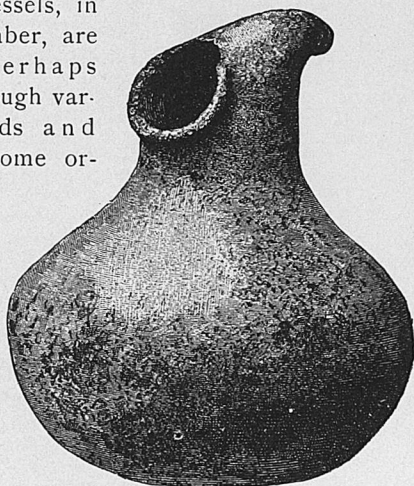


FIG. 106. A GOURD-SHAPED VESSEL: MISSOURI

more than this number would be unnecessary, as will be seen in figure 114.

The prototype of the simplest form of water-bottle may have been the gourd, as this article is so employed by the Zuñi and other Pueblo tribes even at the present day; and in a vessel of this shape from a mound in Missouri (figure 106) the top is modeled to represent the curved stem and neck, with unmistakable realism. A

plain, unornamented bottle from Tennessee (fig.

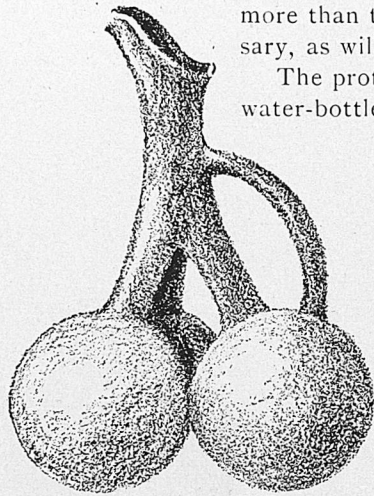


FIG. 107. AN ANTIQUE GREEK TRIPOD VESSEL: CYPRUS

105), is a good illustration of the type usually met with in the area above mentioned, the globular form of the body and its gradual contraction toward the neck suggesting very strongly the shape of the gourd as its probable prototype. A scarce, and perhaps unique, specimen from Alabama, is ornamented after a style somewhat Mexican; it has the same gourd-like shape, and was very probably modeled after that vegetable. A graceful and ornamental bottle from Missouri, in which the body is rather more flattened and turnip-like, is illustrated in fig. 110. Similar in shape of the body, though

having a longer neck of uniform diameter, are certain specimens found in Arkansas, and this form seems to be typical of a large series from the mounds of that state.

In fig. 104 is shown an interesting form of bottle from Chiriqui, in which the upright sides and flat base are like the product of the modern glass-manufacturer. The shape, however, is of prehistoric design, and is only an improvement on an older prototype, of which the outline appears partly hidden by

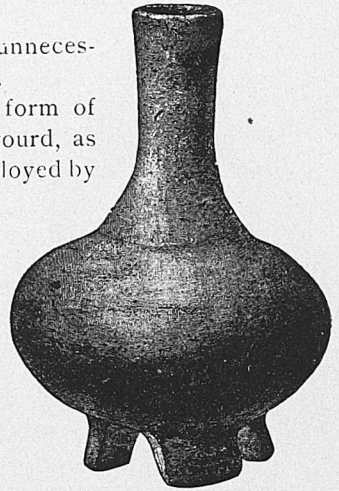


FIG. 109. A TRIPOD BOTTLE: MISSOURI

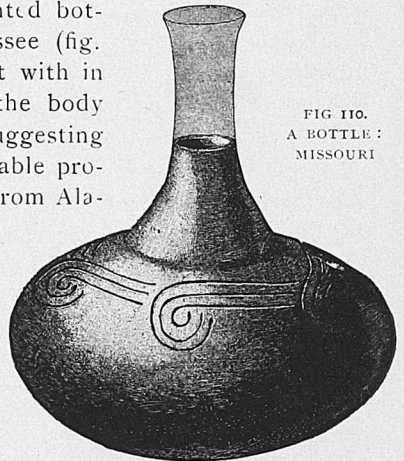


FIG. 110. A BOTTLE: MISSOURI

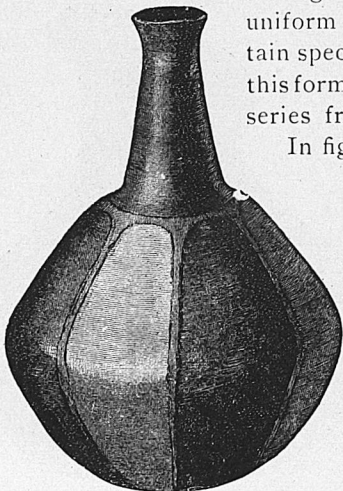


FIG. 108. A PREHISTORIC BOTTLE: ARKANSAS

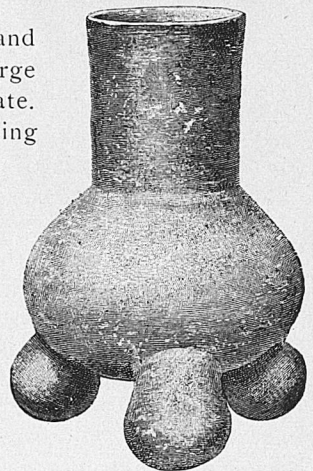


FIG. 111. A TRIPOD BOTTLE: ARKANSAS

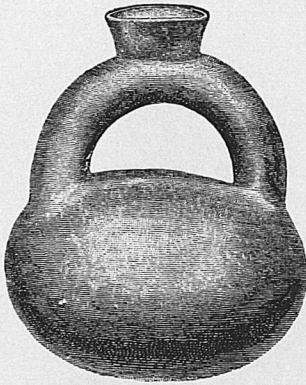


FIG. 112. A WATER-BOTTLE :
ARKANSAS

though not so conspicuous, as in another Arkansas specimen, which also has a rim or stand added at the bottom to give it steadiness. This bottom-rim is often much broader; and in one example from Arkansas is notable through being perforated at various points. A similar and continuous rim, in which the perforations were widened into square spaces, leaving a divided base of three flat feet, is shown in fig. 109. This vase or bottle has a body of graceful

the principal figure. It will be noticed that the base of this older specimen is conical, as in many of the vases from the same province. Both of these specimens are decorated, the painted design upon the latter being nearly obliterated, while upon the former the ornamentation occupies the entire surface, and is divided into two sections by a red band about the middle.

The bottle indicated in fig. 108 is a handsome vessel of graceful proportions, having vertical ridges, the spaces or belts between which are colored, alternately, red and white. There is a flattened bottom, without any rim or indication of feet. The mouth is slightly flaring, and the body has a pronounced girdle or horizontal ridge, somewhat similar,



FIG. 114. AN OWL-SHAPED
TRIPOD : ARKANSAS

form, very nearly like some of those above mentioned, as, for example, figure 110. How the divisions of the bottom-rim noted above developed into feet, appears rudely in a cumbersome-looking vessel (fig. 111), with a wide neck, resting upon three globular feet, which are hollow and left open, so that the cavities communicate with the body. Continuing the elongation of the legs, though retaining the globular feet, which are connected with one another by rods or tubes, we have a vessel similar to that shown in fig. 115, and described by Mr. Thurston in "The Antiquities of Tennessee" (Cincinnati, 1890), as from that state.

A very interesting tripod

vessel is shown in figure 114. The specimen is from a burial-place in Arkansas, and although the form is rare among the ancient varieties, it is exceedingly frequent in modern Zuni. This owl-shaped bottle presents good modeling; the wings are represented by incised lines, while the plumage is indicated by al-

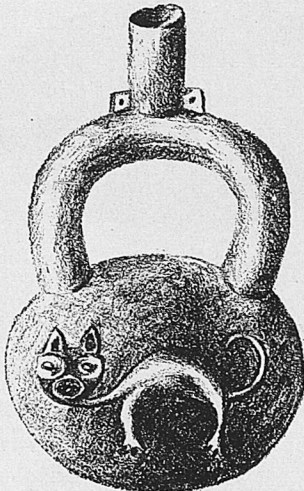


FIG. 113. A PERUVIAN BLACK-WARE
WATER BOTTLE

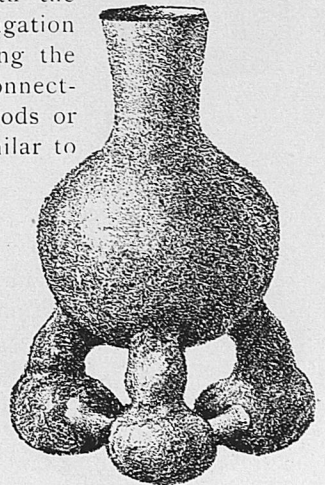


FIG. 115. A TRIPOD BOTTLE
TENNESSEE

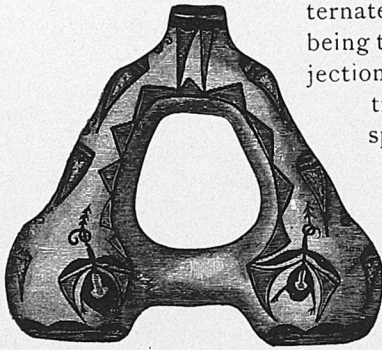


FIG. 116. A DOUBLE-BODIED VESSEL:
ZUNI

ternate bands of pale red and yellow-gray, the latter being the ground-color of the vessel. Its tail and the projections representing the feet form a natural and effective tripod for its support. Illustrations of Puebloan specimens of bird-forms will be given farther on.

A beautiful vessel found by General di Cesnola in Cyprus, is shown in figure 107, reproduced from an illustration in a work by that gentleman, entitled: "Cyprus; Its ancient Cities, Tombs and

Temples." (New York, 1878.) The hollow, globular feet, very much resemble those in fig. 115, though the neck, with its pitcher-like handle, gives the upper portion a much more graceful appearance. Another illustration of an interesting and analogous form, though from an entirely different part of the world, is a four-footed bottle from Ancon, Peru, represented in figure 118. This vessel is very much like some from the island of Cyprus and from the excavations on the site of Troy.

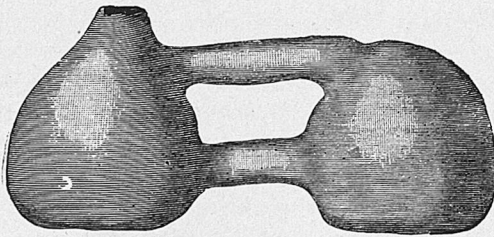


FIG. 117. A DOUBLE WATER-VESSEL: MOKI WARE

pueblo of Santa Clara, New Mexico. The body in each case is rather turnip-shaped and bears decorations in black, red and white. This form is one constantly recurring in Peru, as is shown by countless examples in European and American collections. The accompanying illustration (fig. 113) represents a typical vase of this sort. It is reproduced from Reuss and Stübel's German work on Peruvian antiquities. The characteristic feature is that the body is connected with the neck by a hoop-shaped tube, which serves at the same time as a

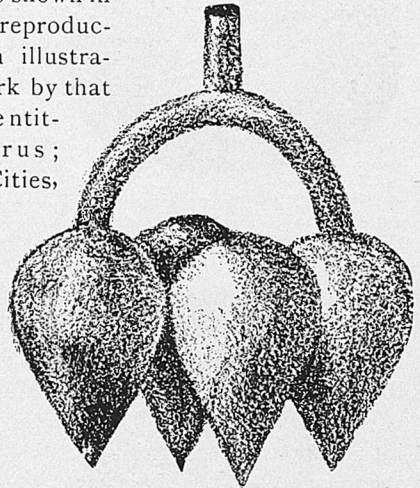


FIG. 118. A PERUVIAN FOUR-FOOTED
VESSEL

The double neck indicated in the preceding, also appears in a bottle of eccentric form found at the foot of a skeleton in a grave at Pecan Point, Arkansas, and again in an interesting specimen of modern ware, from the

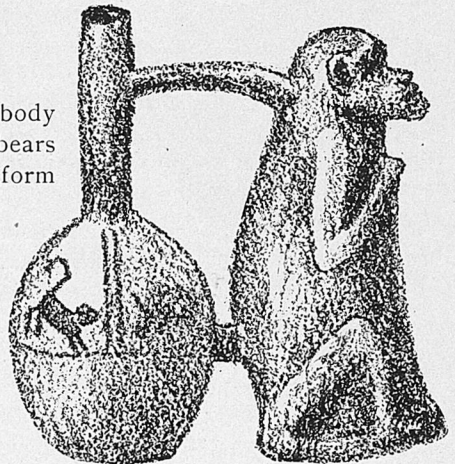


FIG. 119. A PERUVIAN COMPOUND VESSEL



FIG. 120. A BIRD-LIKE VESSEL: COCHITI
The orifice of this and many similar pueblo-made vessels is in the top of the head.

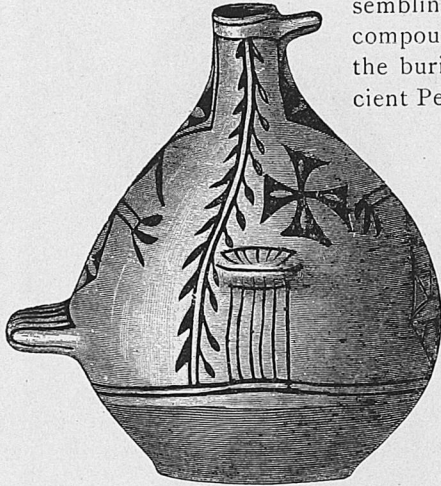


FIG. 121. A QUAIN WATER-JAR:
COCHITI

the vase and bowl. In one instance (fig. 123) peculiar knobs or ears are placed on the sides of the neck of the bottle near the lip. These resemble the corolla of a flower, but may also be copied from the wheel-like coils of hair gathered up at the sides of the head of Moki maidens. In another specimen from the same locality, a longer single projection from one side of the neck survives, suggesting the remains of a handle which may have extended down to the shoulder, as in the pitcher. A handle of this kind, upon either side, would readily suggest the urn or vase, the finest examples of which form are found on the shores of the

handle. Frequently these vessels are decorated, usually some animate form being depicted, sometimes in color, and again in relief, upon the sides of the body. The specimen here referred to is of black earthenware, and was discovered in the necropolis at Ancon.

A vessel in Washington from Zuñi approaches toward the type of double vessel, the bodies being small and the neck or connecting-piece between them being almost as narrow as the upper portions, so that the whole structure resembles a letter A. This peculiarity is more striking in fig. 117, consisting of a specimen of pottery from the Moki town, Wolpi, in Arizona, of brown ware and rather rudely made, yet re-

sembling very strongly many compound vessels found in the burial-places of the ancient Peruvians, one illustration of which is re-

produced herewith in figure 119, representing a bottle connected by two hollow tubes with the back of a hollow effigy of a monkey.

In the ancient province of Tusayan, Arizona, large quantities of prehistoric pottery have been recovered, but only a few examples present the characteristics of the bottle, the more common form being that of

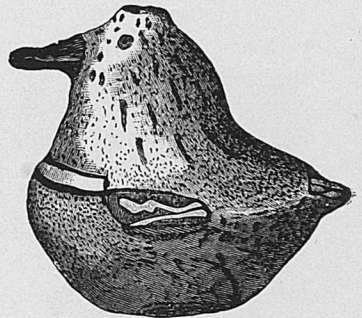


FIG. 122. A BIRD-LIKE FORM:
ZUÑI

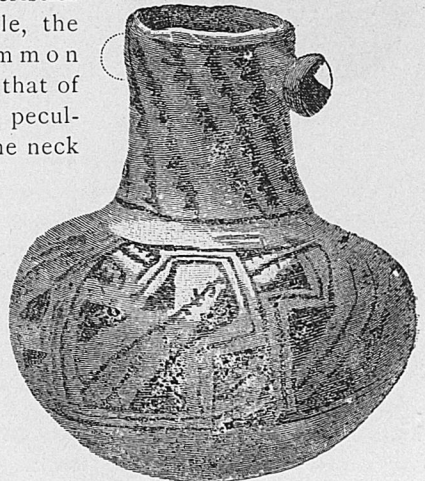


FIG. 123. AN ANCIENT EARED BOTTLE:
TUSAYAN



FIG. 124. AN EFFIGY-VESSEL:
COCHITI

and feet clearly distinct from the body and serving as a rest for the vessel. The eyes and plumage are indicated by the application of brown colors. The eyes are large, which, together with the short ear-like projections above them, seem to denote that the potter had before him as a model the horned owl—*Bubo virginianus*. In a Cochiti vessel of this class we find a basket-like handle, extending from the neck of the bird to the rump, again suggesting the general form of the pitcher, as in



FIG. 125. A BASKET-LIKE VESSEL:
CANON DE CHELLY, N. M.

fig. 120; while in another effigy-vessel before me (fig. 124), the body is almost upright in position, giving a form and position of handle closely approaching the pitcher,—an ancient specimen of which, found in the ruins of Cañon de Chelly, New Mexico, is illustrated in fig. 126.

Returning for a moment to fig. 120, the next deviation from the bird-form is perceptible in the absence of the tail, as in fig. 125, while a true basket-form results in the farthest removed and most highly conventionalized examples as shown in fig. 127. The rim is terraced, suggesting the conventional cloud-form, while the reference to its use for holding water, is further evinced in the delineation of lizards and tadpoles, both animals being aquatic and symbolical of water.

These basket-like vessels are of great frequency and figure extensively in ritualistic ceremonials. In one exceedingly interesting specimen in the National Museum, the handle bears colored decorations of

Mediterranean producing hydræ and other refined shapes.

A water vessel from the pueblo of Cochiti, New Mexico, is interesting, in that one projection appears at the side of the neck, while a second is on the opposite side of the body, low down. Seen in profile, the outline of the whole readily suggests a bird, very rudely indicated. The bird-form is more clearly indicated in a vessel from Zuñi (fig. 122), which presents the characteristics of the duck-like form after which it is modeled. The mouth is pronounced, and colored, while the wings are indicated in like manner. Another Zuñian example in the National Museum is a good imitation of an owl, with the legs



FIG. 126. A BASKET-LIKE VESSEL:
COCHITI

and feet clearly distinct from the body and serving as a rest for the vessel. The eyes and plumage are indicated by the application of brown colors. The eyes are large, which, together with the short ear-like projections above them, seem to denote that the potter had before him as a model the horned owl—*Bubo virginianus*. In a Cochiti vessel of this class we find a basket-like handle, extending from the neck of the bird to the rump, again suggesting the general form of the pitcher, as in

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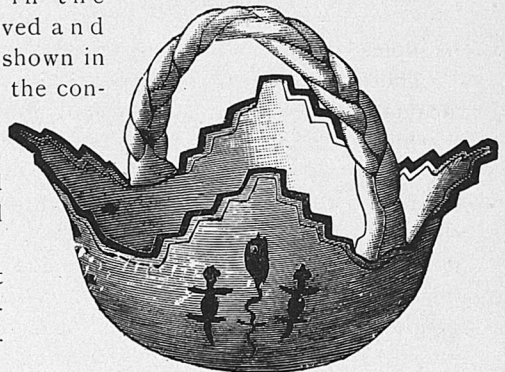


FIG. 127. A BASKET-LIKE WATER-VESSEL:
ZUNI

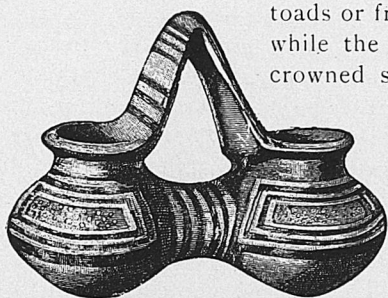


FIG. 128. A DOUBLE VESSEL:
CHIRIQUI

These usually consist of two small wide-mouthed bottles, or perhaps small vases, joined together at the greatest diameter, and connected above by a hooped handle to unite the inner surfaces of the lips of the vessels. Similar in every respect are some of the compound vessels obtained in the province of Chiriqui. Fig. 131 represents one of graceful shape, the handle being rather strong, but the two compartments do not communicate with one another, as in some examples of double bottles before described. In another specimen from the same locality (fig. 128), the bowls are a little farther removed from one another, though the general shape is the same. In both cases the surface bears color-decoration. In general form these Chiriqui vessels occupy a position intermediate between those from Peru, and those obtained in Zuñi, an illustration of an example from the last named locality being given in figure



FIG. 130. A QUADRUPLE CUP: ZUÑI

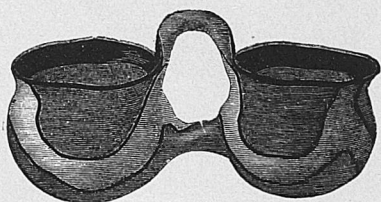


FIG. 129. A DOUBLE VESSEL: ZUÑI

examples; it was doubtless a fanciful creation.

There is a variety of ware extant among various Puebloan tribes, and also in Mexico, to which reference has already been made and which it is necessary to describe. The so-called canteen, of which illustrations are given in figures 132 and 133, appears to be an imitation of the form of the human mammary gland; some of these vessels are very similar indeed to that organ, as is to be seen in the comparative illustration, (fig. 132); and Frank H. Cushing states that the Zuñi name of the

129. The resemblance is remarkable, though the finish is less artistic than upon those from the more southern localities.

In this connection may be presented a Zuñi quadruple cup, (fig. 130) the bowls being united at the sides without bars, and being, also, without the handle indicated upon the preceding



FIG. 131. A DOUBLE VESSEL: CHIRIQUI

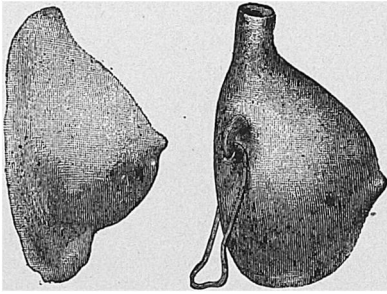


FIG. 132. A WOMAN'S BREAST IMITATED IN THE PUEBLO FORM OF CANTEEN

vessel is *me'he ton ne*; while *me'ha na*, the name of the mammary gland, gives rise to *wo'ha na*, hanging or placed against anything, obviously because the mammaries hang or are placed against the breast. These vessels are used to carry water to long distances only, and are possibly the clay survivals of a prototype made of wicker-work, grass and roots, as such were, until recently, in use among some of the Shoshonian tribes. These canteens are carried upon the back by means of a band passed across the forehead.

A fanciful variant of the preceding, having three figures of bird-heads attached to the top of the body, equidistant from one another and from the mouth of the vessel, is given in figure 134. Rings at either side, for holding a rope or strap, indicate the manner in which the specimen was carried by natives of Santa Clara, by whom it was made in imitation of the polished black ware peculiar to that people. The addition to the exterior of vessels of animal or other living objects, as decorations, is peculiar not only to the Pueblo Indians, but prevails extensively in other parts of the American continent. Frequently such ornamentation is the result of fancy or a desire to exhibit skill in imitation, but the greater number of what appear to us to be grotesque forms or creatures of mythic outline only, are prompted by far deeper motives, and based upon cult and shamanistic beliefs and ceremonials. This is the

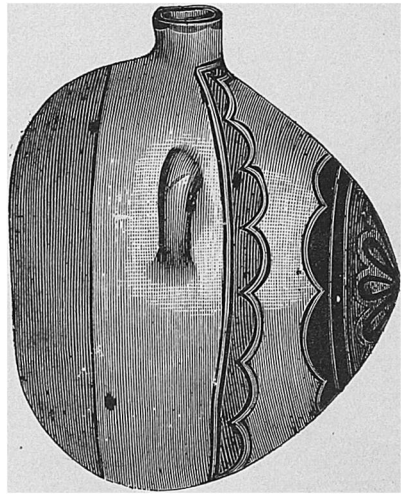


FIG. 133. A CANTEEN: ZUNI
(compare fig. 132)



FIG. 134. A GROTESQUE FORM:
SANTA CRUZ, N. M.

interpretation of a large part of the decorative marks and designs with which Indian pottery is ornamented. Both molded and painted figures are very largely symbolic,—a fact true of all savage and barbarous art, and lingering long among civilized nations, especially in religious art, which is more or less impregnated with legendary if not superstitious elements. We may see in an Indian's design only a figure of some bird or animal: but to him it bears a deeper significance.

Types of ware embracing exaggerated life-forms, and examples of the purely grotesque, will receive treatment in another paper.

(To be continued)